

ANTHOLOGY OF SACRED SONG



CELEBRATED
ARIAS SELECTED
FROM
ORATORIOS
BY OLD AND
MODERN
COMPOSERS
EDITED BY
MAX SPICKER

VOL. 1. SOPRANO
2. ALTO
3. TENOR
4. BASS

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Anthology of Sacred Song

Bass

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Christmas Oratorio.

1

Aria.

J. S. BACH.

Tempo moderato. (♩ = 69)

Piano.

f

pomposo
f

Might - y Lord, and King all - glo - rious, Sav - iour

p

true, for man vic - to - rious, Earth - ly state Thou dost dis - dain, Thou

dost — dis - dain. Might-y Lord, and King — all - glo - rious,

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Sav - iour true, ————— for man vic - to - rious Earth - ly state Thou

dost — dis - dain, ————— Might - y Lord, Might - y Lord, and

cresc.

King — all - glo - rious, Earthly state Thou dost dis - dain, Thou dost — dis - dain,

f Might - y Lord, and King — all - glo - rious, Sav - iour — true, for

man vic - to - rious, Earth - ly state Thou dost dis - dain, —————

poco largamente

Thou dost dis-dain.

pp *col canto* *a tempo* *f*

p *cresc.*

He who all things doth sus-tain, who all things, who

p

mf *cresc.*

all things doth sus-tain, Who all state and pomp sup-

pli-eth, In — a low - ly manger li - eth.

cresc.

mf *cresc.* He who — all things, who all things doth sus - tain, —
dim. *p*

mf *cresc.* who all things doth sus-tain, Who all — state —
p

dim. e poco rall. — and pomp sup - pli - eth, — In — a low - ly manger li - eth.
col canto

Da Capo al Fine

Christmas Oratorio.

Aria.

J. S. BACH.

Andante. (♩ = 66)

f

tr

tr

espress.

p

p

O Lord, my dark-end heart en-light-en, O

Lord,— my dark - end heart— en - light - en, And shew to Thy

ser - vant the bright - - - ness of Thy face; O Lord,—

my darkend heart en-light-en, And shew

to Thy ser-vant the bright - - - - - ness of Thy

face; O Lord, — my darkend heart en - light - en, And

poco rall.
shew to Thy ser - vant the bright - - ness of Thy face.

col canto *a tempo*



p *cresc.*
Thy word doth shed up-on the path - way of

p



life, the guid - ing



light — of grace, And

suf-fers not there-from my foot-steps to wan-der; O Lord, — my

dark - end heart en - lighten, and shew — to Thy ser - vant the

bright - - - ness of — Thy face, en - light -

en my heart, O Lord, my — dark - end - heart en -

mf
light-en, and shew to Thy ser - vant the bright

allargando
ness of Thy face, shew the bright - ness of Thy face.
col canto
a tempo

Rebekah.

Recitative and Aria.

J. BARNBY.

Andante. (♩ = 66) Recit. *mf*

0

p

Lord, God of my master, A-braham, I pray Thee send me good speed this

day, For I have sworn un-to A-bra-ham, in Thy sight to do his

will, and seek the wife ap-point-ed for his son, Thy ser-vant I-saac.

dim.

Aria. *p*

Andante (♩ = 58)

The daugh-ters of the cit-y come, To

pp

draw the well's pure stream, O Lord, I do be - seech some sign, If
good to Thee it seem. Yes,
let it come to pass, O Lord, That she, the chosen one, Do
give me when I ask it, drink, do give me drink,
So shall Thy will be done.

cresc.
cresc.
p
mf
dim.
mf
cresc.
dim.

dolce

And let the dam-sel, gra-cious Lord, To make my du - ty clear, Give

pp

al - so to my ca - mels drink. Lord, let these signs ap - pear, Lord,

mf

eresc.

let these sings ap - pear; Then shall I know Thy guid - ing hand, Mine

f con espress.

oath I shall ful - fil; O - bey'd be A - bra - ham's com - mand, O bey'd, O

p

Lord, Thy will.

pp

pp morendo

St. Peter.

Aria.

Sir J. BENEDICT.

Andante. (♩ = 88)

How great, O

Lord, O Lord, is Thy good-ness, which Thou hast laid up, hast laid up for

me. O Lord, how great is Thy good-ness, which Thou hast

laid up for me. Thou hast shewn me the

path of life, Thou hast shewn me the

mf *p* *pp* *cresc.* *dim.* *p* *cresc.* *pp* *cresc.* *riten.* *a tempo* *p* *cresc.* *colla voce* *l.h.* *cresc.*

path of life, and in - clin - ed my

heart to Thee, to walk in Thy way, to

walk in Thy way; in - clin - ed my heart to Thee, to

walk in Thy way, to walk in Thy way, in -

clin - ed my heart to Thee, to walk, to

dolce

walk in Thy way. Thy way is the way of pleasantness,

dolce

and all Thy paths are peace; Thy way is the

p espress.

way of pleasantness, and all Thy paths, Thy paths are peace,

p *cresc.*

Thy way is the way of — pleas - ant - ness, and — all Thy paths.

cresc.

dim. *pp*

— are peace. Thou hast shewn me the path of life,

dim. *pp*

mf *cresc.* *ritard. assai* *f a tempo*

and in - clin - ed my heart, my heart to Thee; How great, O

cresc. *ritard. assai* *f a tempo*

Lord, O Lord, is Thy good - ness, which Thou hast laid up for

dim. *dim.*

me. How great, O Lord, is Thy good - ness, which

p *cresc.* *dolce* *cresc.*

Thou hast laid up, ——— laid up for me, O Lord

dim. *p* *espress.*

how great, O Lord, is Thy goodness, Thy good - ness.

rall. *pp*

The Fall of Jerusalem.

English version by
Dr. Th. Baker.

Recitative and Aria.

M. BLUMNER.

Allegro con fuoco.

mf Betray'd! betray'd! *f* With blood _____ is stain'd the

p ho ly place! *mf* Pale ter - ror now hath

palsied arms once faithful; *a tempo* in wild con - fu - sion

mingled, pours the throng in - to the town, and

Recit. God's own tem - ple falls in - to the pow'r of th'ungod - ly plun - der - ers!

Aria.

Sostenuto.

De - spoil - ed

is thy crown of hon - or, Je - ru - sa -

lem, thou town of God!

De - spoil - ed

is thy crown of hon - or, Je - ru - sa -

lem, ——— thou town of

God! A wid - - ow art thou now be -

come, — in fell affray, by hos - tile

sword, a wid - - ow art thou now be -

come, — by thine own chil - dren's blood - - y

deed, by thine own chil - dren's, thine own

chil - - - dren's blood - y deed!

De - - spoil - - - ed

is thy crown of hon - - - or,

Je - - ru - - sa-lem, thou town of

sf *p* *dim.* *cresc.* *fp* *p* *pp*

Molto agitato.

God!

p *sfz* *p* *cresc.*

p How hath the Lord the daughter of
non legato

f *dim.* *p*

Zi - - - on with in-dig-na - - tion o-ver-whelm -

ed! How hath the Lord the daughter of Zi - - - on with

cresc. in-dig-na - - tion o-ver-whelm - - ed! He

cresc. *f*

spar - eth not His low - ly foot - stool, He spar - eth

not His low - ly foot - stool that day, when He doth show His

an - - - ger! Pol - lut - ed is Je - ho - vah's al - - -

tar, pol - lut - ed is Je - ho - vah's al - tar, and His dwell - ing -

place con - found - ed, and His dwell - ing - place con - found - -

ff
ed! Who, O Je - ru - sa - lem, can heal thee?

fp

cresc. Great is thy sor - row, as a sea! *f*

cresc.

f

Adagio, molto affettuoso.
O pray Him, O pray Him, that His coun - te - nance The

p *pp*

Lord may show thee, may show when thou im - plor - est! *p* O

prayer — Him, O prayer — Him, that He may spare thee in judg -

cresc. *p* *dim.*

cresc.

ment, And save thee when thy need, when thy need is

p

sorest, and save thee, save thee when thy need, — when thy need is sor -

p

- est!

mf *pp*

The Seven Last Words.

Aria.

Andante maestoso. (♩ = 60)
cantando e sost.

TH. DUBOIS.

The first system of the piano accompaniment consists of four measures. The treble and bass staves are in G major (three sharps) and common time. The music features a mix of chords and moving lines, with a mezzo-forte (mf) dynamic marking in the first measure. The fourth measure ends with a repeat sign.

Maestoso.

p

God, my Fa - ther, God, my Fa - ther, oh why hast Thou for - sak - en me?

p

legato

Red. *

The second system includes the vocal melody and piano accompaniment. The vocal line begins with a mezzo-forte (p) dynamic and is marked 'Maestoso'. The lyrics are 'God, my Fa - ther, God, my Fa - ther, oh why hast Thou for - sak - en me?'. The piano accompaniment is marked 'p' and 'legato'. The system concludes with a 'Red.' (ritardando) and a star symbol.

God, my Fa - ther, God, my Fa - ther, oh

why hast Thou for - sak - en me? All those who were my friends, all have

now for - sak - en me, All those who were my friends, all have

now for - sak - en me; and they that hate me do now prevail a -

gainst me, and they that hate me do now prevail a - gainst me, and

*Red. ** *Red. ** *Red. ** *Red. **

p *cresc.*

he whom I have cher - ish - ed, he hath be - tray'd me.

p doloroso *cresc.*

f

God, my Fa - ther, God, my

mf

Fa - ther, oh why hast Thou for - sak - en me?

mf

f poco più f (♩ = 66) *Red.* *

E - - - ven the vine that I have chos - - - en, have

poco più f

chos - en, and that I have plant - ed:

where - fore art thou now so strangely turn'd in - to

bit - terness, that I by thee am cru - ci - fied?

that I by thee am

cru - ci - fied, that I by thee am cru - ci - fied?

espress.

mf

f

dim.

p

mf

p

l'accento

cresc.

molto

allarg.

cresc.

Tempo I.
mf largam. ed a piena voce

God, my Fa - - - ther,

mf

*Re. * Re. * Re. * Re. **

God, my Fa - - - ther, oh

simile

cresc.

why hast Thou for - - sak - - en me?

God, my Fa - - - ther,

cresc.

God, my Fa - - - ther, oh

ff *dim.* *f* *ff*

why hast Thou for - sak - en me? Oh

sf *p*

colla parte *p* *pp* *mf* *a tempo*

p *mf*

sost. *pp*

St. Ludmilla.

Aria.

Poco adagio. (♩ = 60)

A. DVORAK.

ff *mezza voce* *f*

Give ear, ye peo - ple! One is our God; _____

ff *dim.* *p* *ff*

f *mezza voce*

And one the teach-ing, heav'n-ly and

p *ff* *dim.* *mp*

true. _____ Give ear, ye peo - ple!

p *ff* *f* *ff* *p*

mezza voce *ff*

One is our God; And one the teaching,

pp *ff* *p*

p heav'n - ly and true: And from the Cross a -
pp
ff pomposo
lone is light, and from the Cross a - lone is
f
ff
light, from the Cross.
p
p dim.
ff
pp
ppp
Un poco animato. (♩ = 72)
From *messa voce* sin and
pp

dark - - ness shall ye be a -

wak - - end, and ye shall

then live un - to God for

ev - - er. Now has the

true, the on - ly Light been re -

veal - ed. Here is the Cross, be - fore it

fall and worship. Now has the

on - ly Light been re - veal - ed.

Here is the Cross, be - fore it fall and wor - ship,

here is the Cross, the Cross of

p *rit.*
Christ, before it fall and wor - ship.

p *pp* *rit.*

Tempo I. *p* *p espress.*
Give ear, ye people! One is our God; One is the

pp *pp*

teaching, di - vine and true: And from the

dim. *pp* *f* *3*

ff
Cross a - lone is light,

ff *f* *ff* *3*

p
from the Cross.

p *pp* *ppp*

Ruth.

Aria.

A. R. GAUL.

Moderato. (♩ = 66)

f pomposo

Glo - ry be to Thee, O Lord, And prais - es nev - er ceas - ing; O

may Thy glo - ry day by day For ev - er be in - creasing;

On Thy ser - vant Thou hast look'd, From

Thy great throne in heav'n, And to his most un - wor - thy hand A

help - mate sweet hast giv'n.

espress. *f*

rall. *mf a tempo* *cresc.*

Grant, that from Thy ho - ly ways My feet may wander

a tempo *rall.* *mf* *f* *p*

cresc.

never, But that to Thee my soul may cleave For ev - er and for

f *p* *cresc.*

ev - er; On Thy servant Thou hast look'd From Thy great throne in

f *p* *f*

p rallent.

heav'n, And to his most un - wor - thy hand A help-matesweet hast giv -

f *p* *col canto*

a tempo *mf*

en; On Thy servant Thou hast look'd, From Thy great throne in

a tempo *f* *f*

cresc. *p allarg.*

heav'n, And to his most un - wor - thy hand A help-matesweet hast giv -

f *p* *col canto*

a tempo

en. *a tempo*

p

*Ad. ** *Ad. **

Deborah.

Aria.

G. F. HÄNDEL.

Largo. (♩ = 76)

p dolce ed espress.

pp *ten.* *p*

Tears,

tears, such as tender fa - thers shed, Warm from my a - ged eyes de -

scend, warm from my a - - - ged eyes de -

scend, For joy to think, when I am

dead, My son shall have man - kind his

pp

This system shows the first two measures of the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic pattern of eighth and sixteenth notes.

friend, For joy, for joy to think, when I am—

cresc.

This system contains measures three and four. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic texture. A *cresc.* (crescendo) marking is placed above the vocal line in the second measure.

dead, My son shall have man - kind— his

f allarg. *dim.*

mf col canto *dim.*

This system contains measures five and six. The vocal line includes a *f allarg.* (forte, allargando) marking. The piano accompaniment has a *mf col canto* (mezzo-forte, con canto) marking. Both parts end with a *dim.* (diminuendo) marking.

friend.

p *ten.*

This system contains measures seven and eight. The vocal line begins with the word "friend." The piano accompaniment starts with a *p* (piano) marking and includes a *ten.* (tenuto) marking in the second measure.

Judas Maccabaeus.

Recitative and Aria.

G. F. HÄNDEL.

Andante maestoso. (♩ = 76)

Recit.

I feel,

I feel the De-i-ty with-in, Who, the bright

Cher-u-bim be-tween His ra-diant glo-ry erst dis-play'd; To

Lento.

Is-ra-el's dis-tress-ful pray'r, He hath vouch-saf'd a gra-cious

cresc. *f con spirito*

ear, And points out Macca - bæ - us to their aid: Ju - das shall set the cap - tive

stentato

free, And lead us on to vic - to - ry.

Aria.
Allegro. (♩ = 96)

f con spirito e marcato

f marc.

f con spirito *>* *marcato*

Arm, arm, ye brave! arm, arm, ye brave! a

no - ble cause, a no - ble cause, The cause of Heav'n, your

zeal — de - mands, a no - ble cause, the cause — of Heav'n, your

zeal — de - mands, a no - ble cause, the cause of Heav'n, — your

mf *cresc.* *p* *cresc.* *più cresc.* *f* *mf* *cresc.*

zeal demands. *f* Arm, arm, ye brave!

f arm, arm, ye brave! a no - ble cause,

mf

f arm, arm, arm, arm, ye brave! *ff* arm, arm,

f *ten.* *f*

mf arm, arm, ye brave! a no - ble cause, The cause of Heav'n, your

mp

cresc. *f*
 zeal demands, a no - ble cause. Arm, arm, ye brave! a

più cresc. *mf*
 no - ble cause, The cause of Heav'n, your zeal demands, your

zeal, the cause of Heav'n your zeal de - mands.

mf con spirito *p*
 In de - fence of your na - tion, re - li - gion, and laws, Th'Al -

poco allarg. cresc. *mf a tempo*

might - y Je - ho - vah will strength - en your hands, In de -

col canto *p a tempo*

fence of your na - tion, re - li - gion, and laws, Th'Almight - y Je -

ho - vah will strength -

f largamente

- en, th'Al - might - y Je - ho - vah will strength - en your

col canto mf

a tempo *f* *mf*

hands. Arm, arm, arm, arm, ye brave! a

f a tempo *ten.* *mf*

cresc. *mf*

no - ble cause, The cause_ of Heav'n, de - mands your zeal, a no - ble cause.

f con fuoco *largamente* *col canto*

Arm, arm, ye brave! arm, arm, ye brave! the cause_ of Heav'n your zeal de -

mands.
Allegro. *f* *cresc.* *ff*

The Messiah.

Recitative and Aria.

Haggai ii, 6, 7. — Malachi iii, 1, 2.

Allegro maestoso. (♩ = 72)

Recit.

G. F. HÄNDEL.

Thus saith the Lord, the Lord of Hosts:

Yet once, a lit-tle while, and I will shake

the heav'ns and the earth, the sea and the dry land,

and I will shake, and I will shake

all na-tions; I'll shake the heav'ns, the

con forza a tempo

a tempo p

earth, the sea, the dry land, all na-tions I'll shake, and the de -

mf

f *p*

sire of all

cresc.

cresc.

na - tions shall come. The Lord whom ye seek shall sudden-ly come to His

Recit.

f

temple, ev'n the messenger of the co-venant, whom ye de-light in,

cresc.

f *f* *f* *f*

be - hold, he shall come, saith the Lord of Hosts.

f largamente

Aria.
Larghetto. (♩ = 84)

p cantabile

But who may a - bide the day of His com-ing,

p

and who shall stand when He - ap - pear-eth? who shall stand

p espress

when He - ap - peareth? But who may a - bide, but

f *dim.* *p*

who may a - bide the day of His coming, and who shall stand when

He ap - pear - eth? and who shall stand when — He ap -

pear - - - - - eth? when — He ap - pear -

cresc. *mf* *colla voce*

Prestissimo. (♩ = 144) (Allegro con moto.)

mf agitato

eth? For He is

like — a re - fin - er's fire, for He is

like — a re - fin - er's

cresc. *f* *p* *cresc.* *f* *cresc.*

stentato

fire; Who shall stand when He ap - peareth? For He is like a re-

f *cresc.*

fin -

f *p* *f* *p* *f* *p* *f* *p*

cresc. *mf*

- er's fire, for

He is like a re - fin - - er's fire;

mf *p* *f* *p* *f*

f *molto marcato*

and who shall stand when He ap - peareth? But who may a -

p *f* *p* *colla voce* *p* *Larghetto.* *p espress.*

bide the day of His coming? and who shall

mf *p* *l.h.*

stand, and who shall stand when He ap - pear-eth? when

mf *f* *p*

He ap - pear-eth? For He is

Prestissimo. (Allegro con moto.)
mf agitato *p*

like a re - fin - er's fire, like a re -

cresc. *f* *p* *f*

fin - er's fire, and who shall

marcato *p* *fp* *fp*

stand when He, when He ap - pear - eth? and

who shall stand when He ap -

pear - eth? For He is like — a re -

fin - - er's fire, and who shall

stand when He ap - pear - eth, when

He ap - pear - eth? For He is

cresc. *f* *p*

mf

like a re - fin -

cresc. *f* *f* *p* *f* *p*

(9)

- er's fire. For He is like a re - fin - er's

Adagio. ad lib. *f* *mp* *cresc.* *f* *colla voce* *p* *p*

fire.

a tempo *f*

f

The Messiah.

Recitative and Aria.

Isaiah lx: 2, 3; ix: 2.

G. F. HÄNDEL.

Andante larghetto. (♩ = 69)

p tranquillo

mf Recit. *p*

For, be - hold, dark - ness shall

p

cov - er the earth, and gross dark - ness the

The musical score is written for piano and voice. It begins with a piano introduction in D major, 3/4 time, marked 'Andante larghetto' with a tempo of 69 beats per minute. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The introduction concludes with a recitative section for the voice, marked 'mf Recit.' and 'p'. The lyrics are: 'For, be - hold, dark - ness shall cov - er the earth, and gross dark - ness the'. The piano accompaniment continues with a steady, rhythmic pattern throughout the recitative.

peo - ple; and gross dark - ness the peo - ple;
 but the Lord shall a - rise up -
 on thee, and His glo - ry shall be seen up -
 on thee, and His glo - ry shall be seen up - on thee;
 and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

f *p* *cresc.* *f*
p *f* *Adagio.* *p colla voce*

Aria.
Larghetto. (♩ = 76)

p *cresc.*

p *tranquillo*

The peo - ple that walk-ed in dark - - ness, that

f *p*

walk-ed in dark - - ness, the

f *p*

cresc. *cresc.* *f*

peo - ple that walk-ed, that walk-ed in darkness, have seen a great light, have

cresc. *cresc.*

seen a great light, the peo - ple that walk-ed, that

dim. *p*

cresc.
walk-ed in dark-ness, have seen a great light,

cresc.
p
the peo-ple that walk-ed, that walk-ed in dark-ness, that

mf *cresc.*
walk-ed in dark-ness, the peo-ple that walk-ed in

p
dark-ness, have seen a great light, have

f poco largamente
seen a great light, a great light, have seen a great light;

p And

they that dwell, that dwell in the land of the shad -

cresc.

dim. - ow of death, and

p

they that dwell, that dwell in the land, that dwell in the land of the

cresc.

dim. shad-ow of death, up -

mf

on— them hath the light shin— ed, and

they— that dwell, that dwell in the land— of the shad—

ow of death, up— on— them hath the

light— shin— ed, up— on— them hath the light shin— ed.

tempo

The Messiah.

Psalm ii: 1, 2.

Aria.

G. F. HANDEL.

Allegro. (♩ = 126)

The musical score is written for piano and voice. It begins with a piano introduction in C major, 2/4 time, marked 'Allegro. (♩ = 126)'. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal part enters in the second measure with a melodic line. The score is divided into four systems of piano accompaniment. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign. The vocal part enters in the fifth measure with the lyrics 'Why do the na - tions so fu - rious - ly rage to - geth - er? why'. The piano part continues with a steady eighth-note accompaniment. The vocal part has a melodic line with some grace notes. The score ends with a repeat sign.

f

f *energico*

Why do the

p

na - tions so fu - rious - ly rage to - geth - er? why

do the peo - ple im - a - gine a vain thing? Why

cresc. do the na - tions rage

f so fu - rious-ly to -

geth - er? why do the people im -

And. *cresc.* a - gine a - vain

thing? im - a - gine a vain thing? Why do the na - tions so fu - rious - ly rage to - geth - er, and why do the peo - ple, and why do the people im - a - gine a - vain thing? why

f *mf* *p* *cresc.*

Rw. *

do the na - tions rage

stentato

so fu-rious-ly to -

mf

geth - er, so furious-ly to- geth - er, and why do the

f

people im - a - gine a vain thing? im -

cresc.

a - gine a vain

mf *poco largamente*

thing? and why do the people im - a-gine a

p *p col canto*

vain thing?

f a tempo

Fine. mf

The

Fine. p

cresc. *mf*

kings of the earth rise up, and the rul - ers take coun - sel to

cresc. *p*

mf *3*

geth - er, take coun -

cresc. *f*
- sel, take coun - sel to -

f
geth - er against the Lord, and a - gainst His a -

cresc.
noint -

f *mf*
- ed, against the Lord and His a -

dim.
noint - ed.

dim. *p* *colla voce* *p*
D. C. al Fine.

Detailed description: This is a musical score for page 67, featuring a vocal line and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: '- sel, take coun - sel to -', 'geth - er against the Lord, and a - gainst His a -', 'noint -', '- ed, against the Lord and His a -', 'noint - ed.', and 'D. C. al Fine.' The score includes various musical markings such as 'cresc.' (crescendo), 'f' (forte), 'mf' (mezzo-forte), 'dim.' (diminuendo), and 'p' (piano). The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line has a melodic contour that rises and falls throughout the piece.

The Messiah.

Recitative and Aria.

G. F. HÄNDEL.

Recit. p declamando

Behold, I tell you a mys - te - ry: We shall not all

sleep, but we shall all be chang'd, in a moment, in the

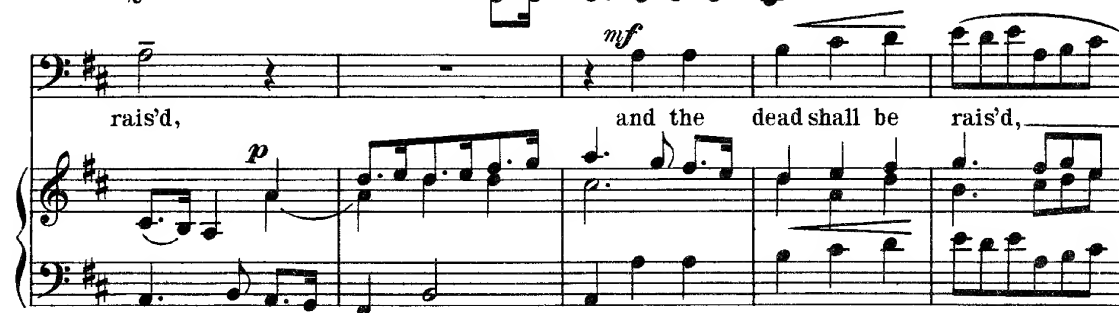
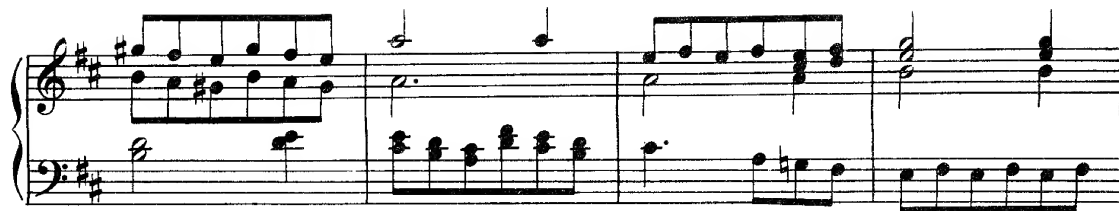
cresc.

largamente

twink-ling of an eye, at the last trumpet.

1 Cor. xv: Aria.

52, 53. Pomposo, ma non allegro. (♩ = 100)



f The trum- pet_ shall sound, _____ and_ the_

p

dead shall be_ rais'd, be rais'd in-cor - rup-ti-ble,

be rais'd in-cor - rup-ti-ble, and we shall be

chang'd, _____

and we shall be chang'd.

col canto *f*

The trum-pet shall sound, — the

trum-pet shall sound, — and the dead shall be rais'd, —

be rais'd in-cor - rup-ti-ble, be

rais'd in-cor - rup-ti-ble, and we shall be

cresc. *dim.*
chang'd, be chang'd,
col canto
f *mf*
and we shall be chang'd, and we shall be
f *p*
cresc. *cresc.*
chang'd, we shall be chang'd,
tr. *tr.* *tr.* *tr.*
mf
and we shall be chang'd, and we shall be
chang'd,

stentato *mf*

and we shall be chang'd, we shall be chang'd,

cresc. *f*

and we shall be chang'd,

Adagio.

we shall be chang'd. *Tempo I.*

Fine.

p cantabile

For this cor - rup - ti - ble must put — on in — cor - rup - tion,

p

cresc. 2

for this cor - rup - ti - ble must put on,

f *p*

must put on,

cresc.

— must put on, must put on in — cor - rup - tion,

mf

and this mor - tal must put — on immor -

p

tal - - - - -

cresc.

f

- i - ty, and this mortal must put

p *poco a poco cresc.*

on im-mor - tal - - - -

p *poco a poco cresc.*

p *poco a poco cresc.*

on im-mor - tal - - - -

p *poco a poco cresc.*

p *poco a poco cresc.*

on im-mor - tal - - - -

p *poco a poco cresc.*

p *poco a poco cresc.*

on im-mor - tal - - - -

p *poco a poco cresc.*

Adagio.

- i - ty, immor - tal - i - ty.

col canto

D.S.

Occasional Oratorio.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

Lento.

p

Humbled with fear and awful rev-er-ence, Be-fore the foot-stool of His

p

majes-ty Throw thyself down with trembling in-no-cence, Nor dare to cast thy

p

weak and dazzled eye On the dread face of that great De-i-ty; For fear

lest, if He chance to look on thee, Thou turn to naught, and quite con-founded be.

p

Aria.
Allegro moderato. (♩ = 104)

77

f marcato

f marcato

f

mf marcato

His sceptre is the

f

cresc.

rod of right-eous-ness, His sceptre is the rod of right-eous-ness, With

cresc.

mf

which He bruise-eth all His foes to dust, all His foes,

f

tr.

mf

all His foes, with which He bruise-th all His foes to dust.

mf cresc. f mf
His sceptre is the rod of righteous-ness, With which He bruise-th all His

f mf
foes to dust, all His foes, all His foes, His sceptre is the

cresc. mf cresc.
rod of righteousness, With which He bruise-th all His foes, with which He bruise-th all His

f p
foes to dust. And the great

drag-

p

- on strongly, strong-ly,

cresc.

strong-ly doth re-press, *f* Un-der the rig-or of His judgment

p

just, And the great dragon strongly doth re- -press,

cresc.

Un-der the rig-or of His judg-ment just, un-der the rig-or of His judg-ment

cresc. *f*

just,

f

mf

And the great drag-on strong -

p

marcato

cresc.

-ly, strong - ly doth re - press, Under the rigor of His judgment

f

mf

just, un-der the rig-or of His judgment just, And

p

the great drag -

p

Detailed description: This is a musical score for a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. Each system typically has a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The lyrics are: 'just, And the great drag-on strong - ly, strong - ly doth re - press, Under the rigor of His judgment just, un-der the rig-or of His judgment just, And the great drag -'. The piano part features various dynamics including *f* (forte), *mf* (mezzo-forte), *p* (piano), and *marcato*. There are also crescendo markings (*cresc.*). The vocal line includes lyrics like 'just,', 'And the great drag-on strong -', '-ly, strong - ly doth re - press,', 'Under the rigor of His judgment', 'just, un-der the rig-or of His judgment just, And', and 'the great drag -'. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and chords.

- on, and the great

cresc. drag-on strongly, strongly doth re - press, *largamente* Under the rig-or of His *col canto*

judg-ment just. *a tempo* *f*

cresc.

espress. His seat is *p*

Truth, to which the faith-ful trust, to which the faith-ful

trust, From whence pro-ceed her beams so pure, so pure and

bright, That all a-bout Him shed-deth glo-rious

light; His seat is Truth, to which the faith-ful

trust, From whence pro-ceed her

beams so pure, so pure and

bright, That all a - - bout Him shed-deth glo - rious

light. His scep-tre is the

rod of righteous-ness, His scep-tre is the rod of right-eous - ness, With

which He bruiseeth all His foes to dust, all His foes,

marcato

all His_ foes, with which He bruise-eth all His foes to dust, with

p

which He bruise - eth all His

mf

foes to dust. His scep - tre is the

p

cresc.

rod of right-eous-ness, With which He bruises-eth all His foes to dust,

cresc.

with which He bruise-eth all

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (two sharps). The vocal line begins with a series of eighth and sixteenth notes, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

The second system continues the musical piece and includes the following lyrics: *- His foes to dust, with which He bruiseeth all His foes to dust.* Above the vocal staff, the tempo marking *stentato* is written, followed by *Adagio* with a long horizontal line indicating a sustained tempo. The piano accompaniment features a *col canto* marking, suggesting a close relationship with the vocal melody. The system concludes with a forte (*f*) dynamic.

The third system is marked *a tempo* above the vocal staff. It continues the musical development with intricate piano accompaniment, including many sixteenth and thirty-second notes. The vocal line also features rapid passages. The system ends with a forte (*f*) dynamic.

The fourth system shows the piano accompaniment becoming increasingly complex with dense textures of sixteenth and thirty-second notes in both hands. The vocal line continues with a melodic line that follows the harmonic movement of the piano.

The fifth system is marked *cresc.* (crescendo) above the vocal staff. The piano accompaniment features a series of ascending and descending runs, creating a sense of increasing intensity. The vocal line also has a melodic flourish.

The sixth and final system on this page is marked *largamente* (ad libitum) above the vocal staff. The tempo slows down significantly, with the piano accompaniment featuring wide intervals and the vocal line holding long, expressive notes. The system concludes with a final chord in the piano.

The Passion.

Aria.

G. F. HÄNDEL

Adagio. (♩=58)

f

p *espress.*
My Fa - ther, my Fa - ther, look up - on my—
p

mf
an - guish, Be mer - ci - ful, be mer - ci - ful in
p

this my need, be mer - ci - ful in this— my need.
p

p

My heart will break. Be - hold, my spirit is sor-rowful,

to death — de - creed! My heart will break. Be-hold, my

mf

spirit is sor - row - ful, to death de - creed, is sor - row -

p

ful, to death — decreed!

Recit.
Lento.

p

The weight of sin up - on me falls; they num - ber me

p

mf *con dolore*

a-mong transgressors; although I seek and save the lost, men hide their fac-es

mf

f *poco agitato* *dim.*

from me; I am re - ject-ed and de-spis'd by those whose sins I came to

f *dim.*

espress.

bear. And if, be - yond all other tri - als, I must Thy wrath, O Fa - ther,

p

rall.

suffer, of all my pains the worst to bear, then can no sor-row e-qual mine.

col canto

Adagio. (♩=58)

f

p espress.

My Fa - ther, my Fa - ther, if in - deed it—

p

mf

may be, my Fa - ther, my Fa - ther, if in -

deed it may be, Then let this cup now pass— a - way!

cresc.

Yet not my will, but Thine, be done, yea, Thine be done!

p *cresc.*

yet not— my will, but Thine, my Fa - ther, Thine be

done, yet not my will, but Thine, be— done, yet not my—

cresc. *cresc.* *pp*

will, but Thine— be done.

rall. *a tempo* *rall.*

Samson. Aria.

G. F. HÄNDEL.

Allegro. (♩ = 92)

con spirito
f

f con spirito
Hon - or and arms scorn such a foe, scorn

p

such a foe; Though I could end thee at a blow,

cresc. *p* *cresc.*

cresc.

though I could end thee at a blow, though I could end thee at a blow,

p

f Poor vic - to - ry, to con - quer thee, Or

con

forza

glo - ry in thy

o - ver-throw!

f

f Hon-or and arms ———— scorn such a foe, scorn

p

such a foe; *mf* Though I could end thee at a blow, though I could *cresc.*

end thee at a blow, Poor vic - to - ry to con - quer thee, poor vic-to-ry

to con - quer thee, Or glo - - - ry, or glo - -

ry in thy o - ver - throw, or

glo - ry, or glo - ry, or glo - - -

rall. *a tempo*

ry in thy o - ver - throw!

rall. *f a tempo*

Fine

mf *f*

Vanquish a slave that is half slain! So mean a tri - umph I dis - dain, so

p *f*

mean a tri - umph I dis - dain, I dis - dain,

mf

Vanquish a slave that is half slain! So mean a tri - - - umph

p *mf*

f

I dis-dain, I dis-dain, I dis-dain,

mf

cresc. *mf*

so mean a tri - umph, so mean a tri - umph

mf *p*

f largamente

I dis-dain, so mean a tri - umph I dis-dain!

largamente *f a tempo*

Dal Segno al Fine.

The Creation.

Recitative and Aria.

JOS. HAYDN.

Recit.
p *mf*
And God said, Let the waters under the heavens be gathered together to
one place, and let the dry land appear; And it was so. *mf* And God called the dry land
earth, and the gathering of waters called He seas, and God saw that it was good.

Aria.
Allegro assai. ($\text{♩} = 132$)
f *p* *f*

The musical score is written for voice and piano. The recitative section is in a single system with three lines of music. The first line is a bass staff with a vocal line and a piano accompaniment. The second line is a grand staff with a vocal line and a piano accompaniment. The third line is a grand staff with a vocal line and a piano accompaniment. The aria section is in a single system with two lines of music. The first line is a grand staff with a vocal line and a piano accompaniment. The second line is a grand staff with a vocal line and a piano accompaniment. The tempo is marked 'Allegro assai' with a quarter note equal to 132 beats per minute. The dynamics are marked *p* (piano), *mf* (mezzo-forte), and *f* (forte).



lift - ed roars the boist'rous

sea, up - lift - ed roars the boist'rous sea.

Mountains and rocks now e - merge, Their tops a -

mong the clouds as - cend, their tops a -

mong the clouds as - cend. Mountains and rocks now e -

cresc. *be.*

merge, Their tops a-mong the clouds as - cend, their tops a -

cresc.

mong the clouds as - cend, a - mong the clouds their tops as -

f *mf*

cend.

p cantabile

Thro' th'o - pen plains out - stretch - ing wide, In ser - pent

p

mf

er - ror riv - ers flow. Thro' th'o - pen plains out -

The musical score is written for a voice and piano. The voice part is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has one flat (B-flat). The tempo and mood are indicated by 'cresc.' (crescendo) and 'p cantabile' (piano cantabile). The lyrics are: 'merge, Their tops a-mong the clouds as - cend, their tops a - mong the clouds as - cend, a - mong the clouds their tops as - cend. Thro' th'o - pen plains out - stretch - ing wide, In ser - pent er - ror riv - ers flow. Thro' th'o - pen plains out -'. The piano part features intricate arpeggiated figures and chords, with dynamic markings like 'f' (forte) and 'mf' (mezzo-forte).

stretch - - ing wide, out - stretching wide, In ser - pent

er - ror, in ser - - - pent

cresc. er - ror riv - ers flow, riv - ers

flow.

Meno mosso. (♩ = 80)

2. dolce Soft - - ly purrl - - ing, glides

p *leggiere, ma tranquillo*

p
on Thro' si - lent vales the lim - pid

brook, *p* Soft - ly purl - ing

dolce

tranquillo e dim.
glides on Thro' si - lent vales the

pp
8va

lim - pid brook, *dolce* Soft - - ly

p
purl - ing glides on Thro' si - lent

vales the lim - pid brook,

dolce

p. Soft - - ly purl - ing glides on

calando

Thro' si - lent vales the lim - pid

pp *8va*

brook, Thro' si - lent

p espress.

vales the lim - pid brook.

pp

The Creation.

103

Recitative and Aria.

JOS. HAYDN.

Recit. *p* And God said, *mf* Let the earth bring forth the liv-ing creature af-ter his

kind, cat-tle, and creep-ing thing, and beast of the earth af-ter his kind.

Recit. (Moderato.)

Presto. (♩ = 152) Straight o-pen-ing her fer-tile womb,

The earth obey'd the word, and teem'd creatures number-less, In perfect forms and ful-ly

grown. *mf* Cheerful, roaring,

Presto. *ff*

The musical score is written for voice and piano. It begins with a recitative section in G major, 4/4 time, marked 'p' (piano) and 'mf' (mezzo-forte). The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: 'And God said, Let the earth bring forth the liv-ing creature af-ter his kind, cat-tle, and creep-ing thing, and beast of the earth af-ter his kind.' This is followed by a recitative section in F major, 4/4 time, marked 'Recit. (Moderato.)'. The vocal line continues with the lyrics: 'Straight o-pen-ing her fer-tile womb, The earth obey'd the word, and teem'd creatures number-less, In perfect forms and ful-ly grown. Cheerful, roaring,'. The score then transitions into a presto section in F major, 2/4 time, marked 'Presto. (♩ = 152)'. The piano part features a rapid, rhythmic accompaniment. The vocal line continues with the lyrics: 'grown. Cheerful, roaring,'. The score concludes with a final piano flourish.

stands the tawny li - on. *Presto.*

Con moto.
With sudden leap the flexible tiger appears. *Presto.* (♩ = 112)

The nimble stag bears up his branching head.

f quasi a tempo
With fly-ing mane, and fiery look, im-patient neighs the noble steed.

Andante. (♩ = 120)

105

p cantabile

Recit. *p poco a tempo*

The cattle in herds al-ready seek their food On fields and meadows green.

p

Recit.

And o'er the ground, as

p a tempo

plants, are spread The fleecy, meek, and bleating flocks. Unnumber'd as the

a tempo

p

sands in swarms a - rose The host of insects. Adagio. (♩ = 88)

cresc.

cresc.

In long di-mension creeps, with si - nous trace, the worm.

a tempo

f

p a tempo

Aria.
Maestoso. (♩ = 84)

First system of musical notation for the Aria. It consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a strong, rhythmic accompaniment with chords and moving lines. Dynamics include forte (f) and fortissimo (fz).

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment provides a steady, rhythmic support. Dynamics include fortissimo (fz).

f pomposo
Now heav'n in full - est glo - ry shone;

p espress.
Earth smil'd in all her rich at -

tire,

mf
The room of air with

fowl — is fill'd, — The wa - - ter

swell'd by shoals — of fish; By

cresc.
heav - y beasts the ground is trod,

f
by heav - y beasts the ground is

fz

trod:

f *fz* *fz*

p But all the work was not com -

fz *p*

cresc. *p* *2* *declamando*

plete, but all the work was not com-plete; There want - ed

f *p*

p a tempo *molto cresc.*

yet that wond'rous be - ing, That grate-ful should God's pow'r ad -

p *cresc.*

p con calore

2 mire, With heart and

f *p*

voice His— good - ness praise.

mf But all the work was not com-plete; There wanted yet that wond'rous

p

p espress. be - ing, That grate - ful should God's pow'r — ad - mire, With

cresc. *p*

heart and voice His— good - ness praise.

pp *f*

That grate - ful should God's pow'r ad -

p

mf

mire, With heart and voice, with heart,

cresc. *f*

with heart and voice His good - ness praise,

p *cresc.*

with heart and voice, with heart and voice His —

good - ness praise.

f *fz*

fz

The Seasons.

411

Recit.
Lento.

Recitative and Aria.

JOS. HAYDN.

At last the boun-teous sun From A-ries in-to Tau-rus

rolls, Wide spreading life and heat; The fleec-y clouds up-rise sublime,

And stretch their thin and sil-ver wings O'er all-sur-round-ing heav'n.

Aria.
Allegretto. (♩ = 88)

mf con spirito

With joy thim-pa-tient hus-bandmān Drives

forth his lus-ty team To where the well-us'd plough remains, Now loosen'd from the

frost; With joy thimpatient

mf *ten.* *ten.* *p*

hus - bandman Drives forth his lus-ty team To

ten. *pp* *ten.*

where the well-us'd plough remains, Now loosen'd from the frost, To where the well-us'd

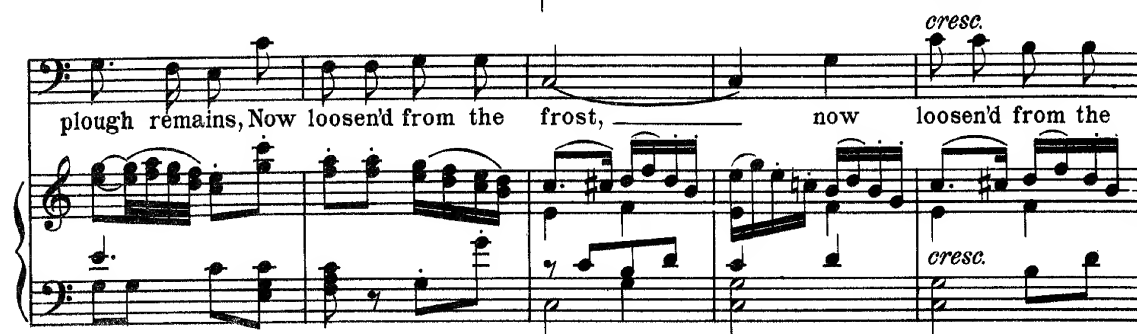
dolce

plough remains, Now loosen'd from the frost, To



where the well-us'd plough remains, Now loosen'd from the frost, To where the well-us'd

p



plough remains, Now loosen'd from the frost, now loosen'd from the

cresc.



frost. from the frost. With

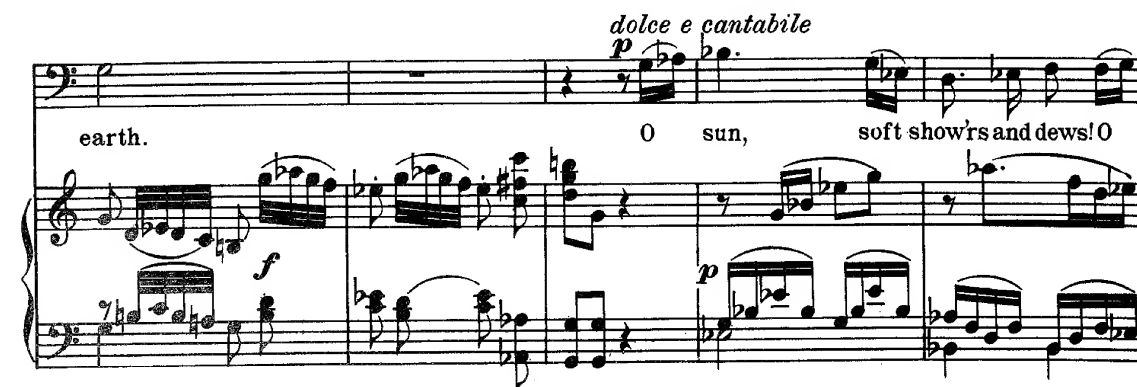
f *p*

aves



measur'd step he throws the grain, with measur'd step he throws the grain with- in the bounteous

cresc.



earth. O sun, soft show'rs and dews! O

dolce e cantabile *p* *f* *p*

cresc.
 sun, soft show'rs and dews! The gold - en ears in plen - ty
ten. ten.
 bring, the gold -
sempre p
cresc. (9) - en ears in
cresc.
 plen - - ty, in plen - ty bring!
cresc.
 With measur'd step he throws the grain, with measur'd step he throws the grain with-
p cresc.

dolce

in the bounteous earth. O sun, soft

show'rs and dews! The gold - en ears in plen - ty, in plen - ty

cresc.

bring! With

joy th'impatient husbandman Drives forth his lus-ty team To where the well-us'd

p

plough remains, Now loosen'd from the frost, And

ten.

p

they their wonted toil begin, Made cheer-ful by a song, And they their wonted

dolce

mf toil begin, Made cheerful by a song, *p* And they their wonted

pp

cresc. toil begin, Made cheerful by a song, And they their wonted toil begin, Made

f cheerful by a song, *mf* made cheerful by a song, by a song, *p*

p by a song, *pp* by a song. *p*

The Seasons.

117

Recitativo and Aria.

JOS. HAYDN.

Recit.

(♩ = 88) *tranquillo*

Lo! where the plen-teous har-vest wav'd, A dreary waste the plains ap-pear! And where the

più lento
cheerful song was heard, The si-lent fields for-saken lie. Now thro' the stubble limps the

hare, With tim-id eye and doubt-ful step; Or fear-ful, with at-tentive ear, Lies close with-

in her form. A-non the sports-man's voice A-long the sound-ing

vale is heard, And keen to share the health-ful sport, The lus-ty swain as-sists his lord.

Aria.
Allegro. (♩ = 96)

f

p Be-

leggiro

hold, a - long the dew - y grass, be-hold, a - long the

p

mf

dew - y grass, In search of scent the spaniel

roves, in search of scent the spaniel roves! And still o -

cresc.
 bedient to command, At - ten-tive seeks the la - tent prey, at - ten - tive seeks the

cresc.
 la - tent prey. In search of scent the spaniel roves, A -

p
 long, a-long the dew-y grass; And still o-be-dient to command, At-ten-tive seeks the

dim. *p*
 la -

cresc.
 tent, seeks the la - tent prey.

cresc.
 (9)

Più mosso. (♩ = 132)

poco agitato

f

But press'd by ar-dor, now he runs, but press'd by ar-dor, now he runs,

Nor heeds the call and chid - ing voice, nor

agitato

heeds the call and chid - ing voice, Then

Più mosso. (♩ = 160)

f

scent - ing, then scent - ing the game, he

f

p più tranquillo

p

sud - den stops, And stiff, with o - pen nose, he stands.

f p

p Th'im-pen-ding peril to a -

Agitato.

f

void, The start-led fowl flies in-stant up; But wings in vain his

cresc.

cresc.

rap - id flight: The gun darts forth,

marcato

pp *ff*

darts forth its fa-tal charge, And strikes him

mf *f* *p* *molto cresc.*

dead from the tow'r - ing height.

f *p*

p Thimpending per-il to a - void, The startled fowl flies in-stant up; But

cresc. wings in vain his rap - - id flight: The *dim.*

gun darts forth its fa - - tal charge, And strikes him *p dim.*

dead from the tow'r - ing height, and strikes him *f*

dead from the tow'r - ing height. *stentato* *col canto* *atempo*

The Destruction of Jerusalem.

Jeremiah's Lament.

F. HILLER.

Adagio. (♩ = 58)

p

Recit. *espressivo con dolore*

The cit - y is de - sert - ed,

once so full of life! She hath be - come a wid - ow, who was a

prin - cess a - mong the hea - then, and she who was a queen a - mong the

cresc.

p *mf*

dim. *pp*

na - tions, is now cap - tive, is now cap - tive.

Aria.

Andante. (♩ = 72)

p con espress.

dolce
p For thus I

tell you all, who be - fore me pass: Be - hold ye and

cresc.

see, is there an - y grief like to the

grief, which hath be - fall - en me? Be - hold ye and

see, is there an - y grief like to the

grief which hath be - fall - en me, like to the

grief which hath be - fall - en me?

decresc.

Più animato e poco agitato.

For the Lord hath caused my

dolce

bit - ter la - ment by rea - son of his heav - y

cresc. sempre accel.

cresc. e accel.

an - ger, for the Lord hath caused my bit - ter la - ment!

Animato. (♩ = 144)
movimento doppio del primo

sempre cresc.

Lo! He hath wast - ed Is - ra - el, He hath set a -

sempre cresc.

side all her feast - days, and He hath her al - tar re -

stentato *cresc.*

ject - ed and her sanc - tua -

ff

ry ex - iled.

Tempo I.

dolce e tranquillo

dolce con espress.

For thus I tell you

all who be-fore me pass; Be-hold ye and see, is

there an-y grief like to the grief which hath be-

fall - en me, like to the grief which hath

cresc.

— be - fall - en, be - fall - en me?

p con abbandono

And thus I tell you all, who be-fore me pass.

Saul.

English version by
Dr. Th. Baker.

Recitative and Aria.

F. HILLER.

Allegro energico. (♩ = 104)

The musical score is written for piano and voice. The piano part begins with a forte (*ff*) dynamic and a tempo of *Allegro energico* (♩ = 104). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal part enters with a recitative section, marked *Recit.* and *f*. The lyrics are: "King of Is-ra-el, hear thou the word of God! Thus saith the Lord, the Lord Sa-ba-oth: Re-ject-ed have I Saul, the King, for he hath re-ject-ed God's com-mand-ments." The piano accompaniment continues throughout, with various dynamics including *f* and *ff*. The score is divided into five systems, each with a vocal line and a piano accompaniment.

ff

Recit. *f*

King of Is-ra-el,

hear thou the word of God! Thus saith the Lord, the Lord

Sa-ba-oth: Re-ject-ed have I Saul, the King,

deciso

for he hath re-ject-ed God's com-mand-ments.

For I have sent him forth, that he

ff

should de-destroy the sin - ners, the A - ma - le - kites, but he hath

not de-stroy'd them, nor hath he fought a - gainst them till they were con-sum-ed.

But to o - bey the Lord is

ff

f

bet - ter than sa - cri - fice, and to heark-en is bet - ter than the fat of rams

Aria.
Allegro con fuoco. (♩ = 144)

The musical score is written for a vocal soloist and piano accompaniment. It is in D major (indicated by two sharps) and 2/4 time. The tempo is marked 'Allegro con fuoco' with a metronome marking of 144 quarter notes per minute. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are: 'O - be - dience, o - be - dience, o - be - dience 'tis, the Lord of Hosts de - mand - eth, The kings o - bey His high com - mand, the kings o - bey His high com -'. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. The vocal line is characterized by a strong, rhythmic melody with some melisma. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature remains D major throughout the piece.

O - be - dience, o - be - dience, o - be -

- dience 'tis, the Lord of Hosts de - mand - eth,

The kings o - bey His high com - mand,

the kings o - bey His high com -

mand. Who-er with

haugh-ty heart be-fore Him stand-eth, O'er-

thrown shall be, o'er-thrown shall be by His right hand.

Like— as a

drop the well-curb light-ly bear-eth, So is this world be-fore His

molto cresc.

might; *f* Then woe to him, who to with-stand Him

dar - eth! *p* He dis - ap - pears like dews of

night, like dews of night. *f* He threat - ens,

mf and the sun doth pale in shin - ing, *cresc.* Then quakes the

earth, the sea doth sway;

f He nods, *mf* and lo, one hun - dred realms con -

join - ing *p* In dust are borne on winds a - way,

f *cresc.* He nods, He

ff He nods, *p* and lo, one hun - dred realms con -

p join - ing, one hun - dred realms con - join - ing

dim.
In dust, in dust are borne on winds a -

dim.
way. O'er-whelm -

pp
- ing are Je - ho - vah's ire and ven - geance,

p
The crown shall melt be-fore His breath,

f
O'er-whelm - ing are Je - ho - vah's ire and ven - geance,

marcato
f

molto cresc.

f

The crown shall melt be-fore His breath, the crown shall

ff

melt be - fore His breath!

molto cresc.

ff

ff

The Burial of Christ.

Recit.
English version by
Dr.Th.Baker.

Maestoso. (♩ = 76)

Recitative and Aria.

A. KLUGHARDT.

Tru - ly, this man was the son of

God! Je - ru - sa -

lem! Je - ru - sa -

lem! thou that kill - est the

prophets, and ston - est them which are sent un - to thee, re -

pent, re-turn to the Lord, — that He may for -

give thy sore trans-gres - sion, and of thy sins re-move the

bur - den, that He may for - give thy sore trans - gres -

sion, and of thy sins re - move the bur -

den.

Aria.
Larghetto. (♩ = 72)

p con solennità

Ho - ly one,

dy - ing for mor tals, Pure and true, from

e - vil free, From with - in Thy heav'n - ly

por - tals, Je - su, Je - su, think on me,

Je - su, Je - su, think on me. *dolce* Ob.

mf
Thou in whom all lov - ing -

p *3*

cresc. *espress.*
kind - ness Doth the sin - ful soul re - store, Heal me,

cresc. *3*

too, from earth - ly blind - ness, O - pen Thou for me the

cresc.
door, Heal me, too, from earth - ly blind - ness, O - pen

dim.
Thou for me the door, o - pen Thou for me, for

dim.

me the door.

p espress.

Ho - ly one, dy - ing for mor - tals, Pure and

pp

poco cresc.

true, from e - vil free, From with -

p

in Thy heav'n - ly por - tals, Je - su,

p espress.

Je - su, think - on me, Je - su,

Je - su, think on me,

espress.

con calore

Je - su, Je - su, think on

Ossia:

Je - su,

me, Je - su,

Je - su, think on me.

Je - su, think on me.

p

** 2*

Moses.

English version by Recit.

Dr.Th.Baker. Moderato.

Recitative and Aria.

Moses' Death.

S. de LANGE.

f Fare ye on! *p* and the bless - ing of God, *cresc.* Je - ho - vah, *f* be with

f you, for *mf* no one, *p* no one is like God, *cresc.* O Is - ra - el, *f*

cresc. who cometh down from heav'n *f* to be your aid!

Aria.
Andante. (♩ = 80) *p espress.*

God is e - ter - nal and al -

might - y, He — shall sup - port thee e'er with His right arm.

cresc.

Hap - py art thou, O Is - ra - el, Hap - py art thou, O Jacob!

cresc.

Who, who _____ is like un-to thee?

p

mf pomposo

Thou art a peo - ple saved by Je - ho - vah,

p

f

thou art a peo - ple saved by Je - ho - vah, the

più f

shield of _____ thy help, and the

p.

sword of thy do - min - ion, the sword of thy do -

min - ion.

Andante tranquillo. (♩ = 84) (Moses gazing on the land from Mt. Nebo.)

pp *poco cresc.* *p espr.*

L'istesso tempo. (♩ = 80)

p *p tranquillo*

From the

height of the moun - tain the land I behold, from the

cresc.
height_ of the rock I sur - vey it all.

cresc. *dim.*

Adagio. (♩ = 58)

p molto espress.

How fair thy tab - er - na - cles, O

p

Ja - cob, how fair thy

p

dwell - ing - plac - es, O Is - ra - el!

How fair the gar - dens

yon - der spread a - round; by the

wa - ters rise loft - y ce - dars.

How fair thy tab - er - nacles, O Ja - cob,

how fair thy dwell - ing - plac - es, O Is - ra - el!

3
poco cresc.

Poco animato. (♩ = 76)

f pomposo

There shall a - rise a star from Ja-cob, and a

mf *f* *p*

scep-tre from Is - ra-el is - sue, who shall o'er-pow-er ev-'ry

f *mf*

foe; and He shall reign, He shall reign from the sea to the

cresc. *cresc.*

ends of the earth!

f *cresc.* *ff* *dim.*

mf espress.

How fair thy tab - er - nacles, O Ja - cob,

how fair thy dwell - ing-plac-es, O Is - ra-el!

p

How fair the gar - dens yon - der spread a -

round; by the wa - ters

cresc.

poco cresc.

rise loft - y ce - dars.

p How fair thy ta - ber - nacles, O Ja - cob,

p

cresc. how fair thy dwell - ing - plac - es, O Is - ra - el!

3

pp *mf* *pp* *mf* *cresc.* *pp*

p declamando In all His splendor shin - eth God — on me, Je - ho - vah,

pp *cresc. molto* *f*

p King of Is - ra - el.

Molto tranquillo. (♩ = 72)
p espress.

E - ter - nal bless - edness, sal - va - tion

in Thy light, a - waits me, a - waits me O

Lord, my Rock, on whom I am found - ed.

On Thy sal - va - tion I wait!

E - ter - nal bless - edness, Lord, I a - wait!

p

E - ter - nal bless - ed - ness, sal - va - tion in Thy light,

p *cresc.*

p

Lord, I a - wait,

p *mp*

morendo

Lord, I a - wait!

poco cresc.

dim.

pp *morendo*

The Rose of Sharon.

Recitative and Aria.

A. C. MACKENZIE.

Moderato. (♩=92) Recit. Thus saith the

Aria. *p* Ho - ly One of Is - ra - el: Allegretto pastorale. (♩=88) The

ad lib. wil - der - ness shall be a fruit - ful, fruit - ful field, *col canto* *p*

And the fruit - ful field as a for - est, and the

fruit - ful field as a for - est, the fruit - ful

field as a for- - est. The

mf *p*

dolce

wil - der - ness shall be a fruit - ful, fruit - ful

dolce

field. The work of right - eous -

cantabile *p*

p. * *p.* * *p.* *

ness shall be peace, shall be peace,

p. *

And the end of peace, qui - et - ness for

mf

p. *

ev-er, and the end of peace, qui-et-

ness for ev-er. Lo, my peo-ple, my

ple shall dwell in a sure ha-bi-ta-tion

and in qui-et rest-ing plac-es, and in

qui-et rest-ing plac-es, in qui-et

rest- - - ing - plac - - es.

mf *p* *rit.*

Moderato.

Thus - saith the Ho-ly One of Is - ra - el: The wil - der-

f *p* *pp dolce*

ness shall be - a fruit - ful, fruit - ful field.

senza rit. *dolce* *senza rit.*

Pia. *

pp

The Nativity.

Recitative and Aria.

H. MARÉCHAL.

English version by
Dr. Th. Baker.

Andante. (♩=76) *leggiere*

p *molto espress.*

Recit.
a piacere

I - dleſt of dreams! *a tempo*

cresc.

cupo *3* *cresc.*

vain in-sur-rec-tion! Ah! tell me why,

Rel. *p* *

— in-sen-sate pride, Hast thou em-bit-ter'd my af-fec-tion, With

Poco più animato

pow'rs of ill me thus al-lied?

pp *mf* *sf*

p *mf* *cresc.*

Tempo I.

cresc. *pp subito* *sf* *pp*

Aria.
Adagio molto. (♩=58)

p *sostenuto* *pp* *p* *p* *p*

con dolore *largamente*

home, lost to me for ev- - er, Fair bloom-ing

p *p*

dim. *dim.* *p*

fields, blu - est of skies, By what re -

gret, _____ spite all en - deav- - - or, Am I torn when

cresc.

cresc.

Re. *

thou, when thou dost meet mine eyes! O my

dim.

dim.

Re. * *Re.* * *Re.* *

home, lost to me for ev- - - er, Fair blooming

cresc.

cresc.

Re. * *Re.* * *Re.* *

fields, blu - - - est of skies, O my

f

f

Re. * *Re.* * *Re.* *

home, — lost to me for ev - -er, By what re -

cresc.

poco rall. gret, spite all en - -deav-or, by what re -

poco accel. *stentato* *fp* *col canto*

animato con forza gret, by what re - gret, spite all my en - deav-or, I still am -

dim. *f* *col canto* *dim.*

doloroso *p* *rit.* torn, — when thou, — when thou — dost meet mine eyes!

a tempo *mf* *espress.*



affanato

A Re - deem - - er!

sf cresc.

a Re - -

Allegro molto.

deemer! Ah! all is o'er! a Re-deem - er! Ah! all is

f marcato *cresc.*

Allegro feroce.

rallent. e cresc. *ff*

o'er! Ah! all is o'er! our might he'll

rallent. e cresc. *ff*

ban - ish, The world no - more shall fear my pow'r; In - - -

to night a - gain I shall van - ish, Dis - dain'd

and ac - curst ev - - er - more!

rit. molto Dis - dain'd and ac - curst ev - - er - more! *a tempo*

rit. molto *a tempo* *col canto* *f* *cresc.* *a piacere* *p* ev - er - *ff feroce*

Moderato. *a piacere*

more! Ev - er-more! Ha! what

mf *dim.* *cresc.* *3* *dim.*

Recit.

say I? If I may not en - throne me In do-min-ion a -

col canto

largamente *a tempo*

bove, *ten.* The earth will not dis - own me, And

a tempo *mf*

man, — man, — whom from E - den a - fore-time I

cresc. *f*

drove, Man, ay, man, whom to make the slave of sin so long I

mf *cresc.* *f*

a tempo
sotto voce
p

strove! Ay, man! Then may I not, thro' e - vil, thro'

ff allarg.
p
sotto voce
a tempo

Rev. *

poco animato
con fuoco

e - vil as - sur - ring my pow - er, O - ver - sway the de - signs of

con fuoco
f

God, as I have done, Smite the senses of men,

amarevole

blind - ing all as of yore, Till no more by the voice of the Saviour they're

Vivace.

won?

cresc.
fp
Rev.
3

Rev.

Incantation.
Maestoso. (♩=76)

cupo

sost. rall. A -

pp *pp* *f*

Larghetto (♩=72)

rise, fiends of dark-ling a - byss - - es, Ye som - bre

p

clans — that dwell — be - low! Hear my

p

fp

voice, all whom Heav'n op - press - - es, O - ver the

fp

rit. *a tempo*

world — fate - - ful - ly go! A -

a tempo

col canto

a tempo

stringendo poco a poco

rise! a - rise!

stringendo poco a poco

let God be - hold, — of - fend - - ed, Hate of

Him ev - 'ryheart in - spire, — May the

world — of men now be rend - - ed By

Maestoso. crime and by e - vil de - sire, *dim.* by crime and by e - vil de - *rit.*

col canto

Allegro. (♩ = 88)

sire!

p con brio

cresc.

Con brio

Hear my voice, — ye de — monsbe —

p

cresc.

Ad.

low! Go forth, and bear to man de — spair, —

Ad.

f

Spread re-volt a — broad, — crime — and

p

cresc.

Ad.

*

woe, — All the world for my reign pre — pare!

f

ff. feroce.

Ye fiends, a - rise! ye

fiends, a - rise! Go forth and bear to man_ de-

spair! ye fiends, a - rise! ye

fiends, a - rise! All the world now for my reign_ pre-

pare!

cresc.

staccato

with an expression of diabolical joy

ff

A-rise, ye fiends, a - rise, ye fiends! a - rise! a - rise! All the world for my

ff e marcato

Vivace assai.

stentato

reign now pre - -pare!

col canto ***ff staccato***

marcato

8

** ad.*

marcato

Mary Magdalen.

Recitative and Aria.

J. MASSENET.

Andante sostenuto. (♩ = 72)

ff ad lib. *p*

Recit. *p*
Ah,

f *f* *r. h. dim.* *pp*

a tempo
Mary, give an ear one mo-ment, To my coun-sel at - tend, For it comes from a

ppp *mf* *pp*

dolce
friend; Nay, let me not ad - vise thee in vain.

mf *ppp* *dolce*

a tempo *f*
Shed not a tear: thy sad - ness is mad - ness. Then welcome back de-

light and love to thy heart once a - gain.

Aria.

Allegro con spirito. (♩ = 112)

sotto voce ma espress.

The days are all sun-shine a -

dolce *p*

round thee, — Could fu-ture more tempting be found thee, Or a

p

life — that is bright as thine, that is bright as thine? Gold-en

mf *dolce*

chains to the world have bound thee, Have bound thee ev-er-

f *mf e sostenuto*

more, have bound thee ev-er-more, They thy fate will en -

pp *dim.* *tr.* *pp* *f*

twine, they thy fate will en - twine ev-er-more, they thy

f *p espress.*

fate will en - twine. Shed no tear, for

f

sad - ness is mad-ness: And let me not ad - vise thee in

p *pp*

vain, Then wel - come de - light to thy heart once a - gain. Let

f *p* *pp*

dolce

mirth and glad - ness ban - ish thy pain. Sigh no

pp

dolce

more, sigh no more, Not a tear, I im -

a piacere

colla voce

Tempo I.

plore. Thy days are all sunshine a - round thee, Could fu - ture more

pp

tempting be found thee, Or a life that is bright as thine, that is

mf

p

dolce

bright as thine? Gold - en chains to the world have bound thee, have bound

f

thee ev - er - more, Have bound thee ev - er -

pp

dim. tr. pp

more; They thy fate will en - twine, they thy fate will en - twine ev - er - more,

f *espress.*

they thy fate will en - twine. Sigh no more: Not one

p *cresc.* *f* *ff*

tear, I im - plore, not a tear, not a tear, I im - plore,

cresc. *f* *fp* *fp* *ff*

not a tear, I im - plore.

f *p rit. e dim.* *dim.* *dim.* *rit. e dim.* *ff*

Elijah.

Recitative and Aria.

F. MENDELSSOHN.

Adagio.
Recit.
mf
Draw near, all ye peo - ple, come to me!

Aria.
Adagio.
cantabile
dim. *p* *cresc.*

mf con solennità
Lord God of A - braham, I - saac, and Isra - el; this day let it be known that

cresc. *f* *dim.* *p*
Thou art God, — and I am thy ser - vant! Lord God of A - braham! O shew to all this

cresc. *dim.* *p*
people that I have done these things — according to Thy word! O hear me,

Lord, and an - swer me! O hear me, Lord, and answer me! Lord God of Abraham,

I - saac and Is - ra - el; O hear me, O hear me and an - swer me, and shew this people that

Thou art Lord God, and let their hearts again be turn - ed; O shew this peo - ple that

Thou art Lord God, and let their hearts a - gain be turn - ed, Lord,

and let their hearts, and let their hearts again be turn - ed!

Elijah.

Aria.

F. MENDELSSOHN.

Allegro con fuoco e marcato. ($\text{♩} = 92$)

f Is not His

fp

word like a fire? And like a

f *fp*

hammer that break-eth the rock, a hammer that breaketh the rock, that

p *p*

cresc.

breaketh the rock in-to piec-es? like a fire, like a fire, and like a

cresc. *f*

ham-mer that break-eth, that break-eth the

cresc.

rock? His word is like a fire, and like a

ham - mer, a ham - mer that break - eth the

rock. For God is an - gry,

an - gry with the wicked ev'ry day, for God is an - gry with the

wicked ev'ry day; and if the wicked turn not, the Lord will whet his

sword, will whet his sword; and He hath bent his

cresc. *f*

bow, and made it read - y, and made it

f

read - y, read - y! Is not His

sf *ff* *fp*

word— like a fire? and like a

mf *p* *ff* *p*

ham - mer that break - eth the rock, and like a ham - mer that break - eth the

cresc.

rock? Is not His word — like a fire, and like a

pp

ham - mer, a ham - mer that break - eth the

cresc.

rock, that break - eth the rock, that break - eth the

sf *mf* *f* *p*

rock, and like a fire, — like a ham - mer, that

cresc. *più cresc.* *cresc.*

break - eth the rock? is not His word like a

mf *p*

ham - mer that break - eth the rock? is not His

word like a ham - mer that break - eth

the rock in - to piec - es?

Più lento. ff stentato

Is not His word - like a ham - mer that break - eth the

rock?

Tempo I.

Elijah.

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 66) *cantabile* *cresc.*

pp

p espress.

It is e -

nough, O Lord, now take a - way my life, — for I am not

cresc. *p*

bet - ter than my fa - thers! It is e - nough, — it - is e -

p *cresc.*

nough; now take a-way my life,— I am not bet - ter, not bet -

- ter than my fa - thers, I am not bet - ter, I am not

bet - ter than my fa - thers!

p con abbandono
I de - sire to live no lon - ger; now let me

die, for my days are but van-i-ty, now let me die, for my

days are but van-i-ty! but van-i-ty!

cresc. *al-*

Molto allegro vivace. ($\text{♩} = 92$)

I have been very jeal-ous for the Lord, for the

ff *p*

Lord God of Hosts, for the children of Is-ra-

ff

el have bro-ken thy covenant, broken thy covenant have bro-ken thy

ff *f* *p*

cov-enant, and thrown down thine al-tars, and slain all thy proph-ets,

cresc. *f*

slain them with the sword, and slain thy proph - ets, slain them with the

p *sf* *p*

sword. I have been very jeal - ous for the Lord,

ff *p* *ff*

for the Lord God of Hosts, very jealous for the

f *p* *ff*

Lord, the Lord God of Hosts, and I, ev-en I on-ly, am left;—

poco sf più tranquillo
ff *p* *pp*

and they seek my life, and they seek my life to take

p agitato *cresc.* *f*
agitato *cresc.* *cresc.*

it, to take it a - way.

Adagio (♩ = 66)
con forza *dim.* *ff*

— It is e - nough! It is e - nough!

pespress.

It is e - nough. O Lord! now take away my life, — for I am not

bet - ter than my fa - thers; now let me die,

cresc. *p* *cresc.*

Lord, — take a - way my life! —

dim. *pp* *pp*

St. Paul.

Aria.

Allegro molto. ($\text{♩} = 108$)

F. MENDELSSOHN.

f staccato

f con spirito

p

Con - sume them all, Lord Sa - ba -

oth, con - sume all these Thine en - e -

cresc.

mies. Be - hold, they will not know Thee, be - hold, they will not

p *f.*

know Thee, that Thou, our great Je - ho - vah, art the Lord a -

f *pp* *f*

lone, the High - est o - ver all the world,

fp *f*

the High - est o - ver all the world

f

Con - sume them all, Lord Sa - ba -

cresc. *cresc.*

oth, con - sume all these Thine en - e - mies.

pù cresc. *f*

Pour out Thine

mf *fp*

in - dig - na - - tion, and let them feel Thy

mf

f *dim.*

This system contains the first four measures of the piece. The vocal line begins with a half note 'in', followed by a quarter note 'dig', a half note 'na', and a half note 'tion, and'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

power, ———— pour out Thine in - dig - na - -

f *cresc.*

f *p* *f*

The second system covers measures 5 through 8. The vocal line has a long rest for 'power,' followed by 'pour out Thine in - dig - na -'. The piano accompaniment continues with the eighth-note pattern, with dynamics shifting from forte to piano and back to forte.

tion, and let them feel Thy power. Con - sume them

dim. *mf*

dim.

Measures 9 to 12 are in the third system. The vocal line continues with 'tion, and let them feel Thy power. Con - sume them'. The piano accompaniment features a 'dim.' marking in the right hand and an 'mf' marking in the vocal line.

all, Lord Sa - ba - oth, con - sume them all, con -

cresc.

cresc.

The fourth system contains measures 13 to 16. The vocal line sings 'all, Lord Sa - ba - oth, con - sume them all, con -'. Both the vocal line and the piano accompaniment have 'cresc.' (crescendo) markings.

sume Thine en - e - mies. Pour out Thine in - dig -

f *fp*

The final system on the page contains measures 17 to 20. The vocal line concludes with 'sume Thine en - e - mies. Pour out Thine in - dig -'. The piano accompaniment features a 'fp' (fortissimo piano) marking.

na - tion, and let them feel Thy power, yea,

f *dim.*

let them feel Thy power. Con-

cresc. *mf*

sume them all, Lord Sa - ba - oth, con - sume all these Thine

cresc. *pp* *cresc.*

en - e - mies. Be - hold, they will not know Thee, be - hold, they will not

cresc. *sf*

know Thee, that Thou, our great Je - ho - vah, art the Lord a - lone,

cresc. *p* *f* *ff*

f

the High - est o - ver all the world, — the

fp *sf*

High - est o - ver all the world. — Pour out Thine

sf *cresc.*

in - dig - na - - tion, and let them feel Thy

piu cresc.

power, — yea, let them feel Thy power!

f *ff*

St. Paul.

191

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 88)

p *f* *p* *dim.*

espress. con calore

O God, have mer - cy, have mer - cy up -

on me, and blot out my trans - gres - sions ac - cord - ing

to Thy lov - ing kind - ness, yea, e - ven for Thy mer - cy's sake. De - ny me

not, O cast me not a - way from Thy pre - sence, and take not Thy spir - it from

p *cresc.* *pp*

me, O Lord, and take not Thy spir-it from me, O Lord, O take

not Thy spir-it from me, O Lord.

Lord, a bro-ken heart, and a con-trite heart, is

of-fer'd be-fore Thee; Lord, a bro-ken heart, and a con-trite heart,

is of-fer'd be-fore Thee. O God, have mer-cy, have mer-cy up-

p

sf *p*

p

sf

ten.

cresc. *ten.*

p *dim.* *f*

p on me ac-cord-ing to Thy lov-ing-kind-ness, *poco* 193
yea, e-ven

p

largamente

for Thy mer-cy's sake.

f *p*

Allegro maestoso. (♩ = 100) *quasi Recit.*
I will speak of Thy sal-

dim. *f*

va-tion, I will teach trans-gressors, and sin-ners shall be con-vert-ed

f

un-to Thee, shall be con-vert-ed, con-vert-ed un-to Thee.

I will speak of Thy sal - va - tion, I will teach trans-gress-ors, and all the

sin - ners shall be con-vert - ed, shall be con-vert - ed, con-vert - ed un-to

p a tempo Thee. Then o - pen Thou my lips, O Lord,

then o - pen Thou my lips, O

f Lord, and my mouth shall shew forth Thy glo - rious

rall. Adagio, come 1^a

praise, and my mouth shall shew forth Thy glo - rious praise.

rall. *pp*

(♩ = 88) *p*

O blot out my trans - gres - sions, ac - cord - ing

f *p*

cresc.

to Thy lov - ing-kind - ness, ac - cord - ing to Thy lov - ing-kind -

p

ness, Lord, and for Thy mer - cy's sake, Lord,

dim.

p perdendosi

for Thy mer - cy's sake.

pp

St. Paul.

Recitative and Aria.

F. MENDELSSOHN.

Allegro molto. ($\text{♩} = 92$)

The first system of the musical score for 'St. Paul.' features a piano introduction in G major, 2/4 time, marked 'Allegro molto. (♩ = 92)'. The piano part consists of a treble and bass staff with chords and moving lines. The vocal part, marked 'Recit.', begins with a single note on a whole rest, followed by the lyrics 'O wherefore do ye these things?'. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

Recit. *f*
O wherefore do ye these things?

The second system continues the vocal and piano parts. The vocal line has a whole rest followed by the lyrics 'We al-so are men, of like passions with your - selves,'. The piano accompaniment features a more active melodic line in the right hand, with a supporting bass line in the left hand.

We al-so are men, of like passions with your - selves,

Adagio. Recit.

The third system is marked 'Adagio. Recit.' and features a slower tempo. The vocal line has a whole rest followed by the lyrics 'who preach unto you, in peace and earnestness, that ye should turn away'. The piano accompaniment is more sparse, with a melodic line in the right hand and a supporting bass line in the left hand.

who preach unto you, in peace and earnestness, that ye should turn away

The fourth system continues the vocal and piano parts. The vocal line has a whole rest followed by the lyrics 'from all these van-i-ties un-to the ev - er-liv-ing God, who made the'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

from all these van-i-ties un-to the ev - er-liv-ing God, who made the

Adagio. a tempo

outstretch'd heavens, the earth, and the sea. As saith the prophet:

pomposo

"All your i - dols are but falsehood,

cresc.

and there is no breath in them: they are van-ity, and the work of

er - rors: in the time of their trou - ble they shall per - ish!"

f^(c) declamando

God dwelleth not in temples, in temples made with hands.

col canto p

Aria.

Allegro assai moderato. ($\text{♩} = 60$)

p
For know ye not that ye are His

p
tem - ple, and that the Spir - it of God

cresc.
cresc.

f
— dwelleth with - in you?

p
For know ye not that ye are His tem - ple,

cresc.
and who - so - e'er God's tem - ple de - fil -

eth, God shall sure de - stroy him?

mf espress.
For the tem - ple of God is

ho - - - ly, which temple ye are, which temple ye

are, for the tem - ple of God is ho - ly, which temple ye are.

dim.

Abraham.

Aria.

B. MOLIQUE.

Andante. (♩ = 52)

Lead me, O Lord, lead me in Thy right-eousness, make Thy way

straight be-fore my face, lead me, O Lord, lead me in Thy

right-eousness, make Thy way straight be-fore my face, make Thy way

straight be-fore my face. I will fear no

cantabile

e - vil, I will fear no

e - vil, for Thou art with

me, Thy rod and Thy staff, they com - fort

me, I will fear no e - vil, for Thou art with

me, Thy rod and Thy staff, they

cresc.

mf

p

mf

p

com-fort, they com - fort me. Therefore for Thy

Name's sake, O Lord, lead me and guide— me,

therefore for Thy Name's sake, O Lord,— lead me and guide

me, lead me, O Lord!

Lead me, O Lord, lead me in Thy right- eousness, make Thy way

mf *p* *mf* *cresc.* *f* *p* *mf* *cresc.* *p*

straight be - fore my face, — lead me, O Lord, lead me in Thy

righteousness, lead me in Thy righteousness, make Thy way straight before my

face, make Thy way straight be - fore my face, I will

fear no e - vil, for Thou, for Thou art with me.

cresc. *f* *p* *cresc.* *p* *pp*

The World's End.

Aria.

J. RAFF.

Larghetto. (♩ = 92) *p espress.*

Lord, hear my voice when I

p

cresc.

call un-to Thee, Lord, hear my voice when I call un-to Thee!

mf *f*

Be Thou gracious! be Thou gracious! Hear and an - swer

p *f* *p*

me, hear and an - swer me! Hide not Thy

p *f* *p*

face, O Lord, from me, and cast me not a - way in Thy wrath!

Light! Lord, hear my voice when I

call un-to Thee, Lord, hear my voice when I call un-to Thee!

Be Thou gracious, be Thou gracious! Hear and an - swer

me, hear and an - swer me! Hear and an -

- swer me!

p *dim.* *cresc.* *mf* *f*

Paradise Lost.

English version by
Dr. Th. Baker.

Recitative and Aria.

A. RUBINSTEIN.

Recit. *f agitato*

An-ger is well-ing deep in my soul; *f* Ris-ing in pow-er as

marcato

thunders roll. Shall we still kneel, then, bend-ing for ev-er,

molto cresc. **Aria.**

We, who are kings as well, nearest Him!

Allegro. (♩ = 144)

f con fuoco

Wake, ye spir-its, who still of free-dom bear the keen flame in

mf

val - iant breast! Freedom's e - ter - nal, rock-found-ed

*stronghold, free-dom's e - ter - nal, rock-found-ed strong - hold no new

cresc. *mf* *cresc.* *p*

lord shall ev - er con - trol, no new lord shall

cresc. *cresc.* *p.*

ev - er con - trol!

f

On, to re-sist - ance, on! on, to

f *p* *f* *p*

mf cresc.

war - fare, on! Com-bat the new, o'er - mas - tering

più cresc.

pow'r, com-bat the new, o'er - mas - ter-ing pow'r!

f

Let us o'er - throw it, mor - tal de - fi -

f

ance bid this haugh - ty, ty - ran - ni-cal

throne, bid this haughty, ty - ran - ni-cal throne!

f
Ra - ther per - ish,

f ra - ther per - di - - tion, *mf* than an end - less

cresc. slav - 'ry's yoke!

f *agitato*
Wake, ye spir - its, who still of free - dom bear the keen flame in

val - iant breast! *f* Freedom's e - ter - nal,

f *cresc.*
 rock-found-ed stronghold, free-dom's e-ter-nal, rock-found-ed

mf *cresc.*
 strong-hold no new lord shall ev-er con-trol,

p
 no new lord shall ev-er con-trol, no!

mf *cresc.* *f* *mf* *cresc.*
 On, to re-sist-ance, on! On, to war-fare,

f on!

mp

f Ye spir - its, on, to war! On, to re -

sist - ance. on! On, to war - fare, on!

ff

Calvary.

Aria.

Larghetto con moto. (♩ = 58)

L. SPOHR.

p. *mf.*

Tears of sor-row, shame, and an - guish, tears of sor-row, shame, and

p. *mf.*

an - guish, O how vain to tell my grief, O how vain to tell my

cresc. *f.* *dim.*

cresc. *f.* *dim.*

p. *cresc.* *f.* *p.* *cresc.* *f.*

grief! Whith - er shall I flee for comfort, Or from con - science find re -

p. *cresc.* *f.* *p.* *cresc.* *f.*

lief? Whereshall I flee for com-fort, Or from con - science find re -

p. *cresc.*

p. *cresc.*

cresc. *p*
 lief? or from con - science find re - lief? Tears of
f *p*

mf
 sorrow, shame, and an - guish, tears of sor-row shame and an - guish, O how
mf

cresc. *f* *dim.*
 vain to tell my grief, O how vain to tell my grief!
cresc. *f* *dim.* *p dolce*

p
 Break, faithless heart, O break, and end my woe! When thou, O
p

cresc. *più cresc.*
 Lord, shalt come in pow'r and glo - ry, When heav'n and earth before thy bar are
cresc. *cresc.*

dim.
 summon'd, Thou wilt dis - own thy treach'rous, false dis - ci - ple: When thou, O

p

cresc. *più cresc.*
 Lord, shalt come in pow'r and glo - ry, When heav'n and earth before thy bar are

cresc. *più cresc.*

f
 summon'd, Thou wilt dis - own thy treach'rous, false dis - ci - ple. Faithless heart, faithless

f

heart, break, and end thy_ woe. Tears of

pp *f* *p* *f* *p* *pp*

mf
sorrow, shame, and an - guish, tears of sorrow, shame, and an - guish, O how

mf

cresc. *f* *p*
vain to tell my grief, O how vain to tell my grief! When Thou, O

cresc. *f* *p*

dim.
Lord, shalt come in pow'r and glo - ry, When heav'n and earth before Thy bar are

f dim. *p cresc.* *f dim.*

cresc. *f*
sum - mon'd, Thou wilt dis-own thy treach'rous, false dis - ci - ple, thy treach'rous,

p *f*

false dis-ci - ple. Tears of sor-row, shame, and anguish, O how

vain to tell my grief, Tears of sor - row, shame, and

anguish, O how vain to tell my grief, O how vain to tell my

grief!

The Light of the World.

Aria.

Sir A. SULLIVAN.

Andante. (♩ = 80) *p*

Daugh - ters of Je - ru - sa -

lem, weep — not for me, But weep —

— for your - selves and for your chil - dren, for the

day shall come when there shall be such trib - u - la - tion

poco cresc.

poco cresc.

più cresc.

as has not been since the be - gin - ning — of the world

p

un - til now. And when these things be - gin — to

pp

un poco cresc.

come to pass, Then look up and, lift up your heads,

un poco cresc.

dim.

for your re - demp - tion draw - eth nigh. In the

dim.

p

da qui molto cresc. al fine stringendo un poco

world ye shall have trib - u - la - - tion, but

da qui molto cresc. al fine stringendo un poco

ff *pomposo*

be of good cheer, I have o - -

ff

- ver come the world. _____

fff *Tempo I.*

riten.

rit. * *rit.* *